

SUMMER HOUSE GOWNS AND LITTLE GIRLS' FROCKS.



A LITTLE GIRL'S WHITE FROCK WOULD BE CUNNING FASHIONED IN THIS WAY.

DAINTY COSTUMES FOR INDOOR WEAR.

Percalé Launderers Well and Makes One of the Most Satisfactory of Summer House Gowns.

WRITTEN FOR THE SATURDAY REPUBLIC.

One cannot be as happy in summer time as one should be unless one is comfortably dressed. The dainty woman knows that she cannot have too many washable summer frocks for both indoor and outdoor wear. The lawn wrapper is perhaps the most comfortable sort of house gown, but it must ever come under the head of negligee, and this sort of garment is hardly suitable for more than wear in one's own private rooms. A little French house gown that I have lately seen was sketched for this page, and is one that I would suggest as very suitable for all-day wear, unless occasion requires a more dressy costume. The saque and skirt idea is fast becoming popular. The model that is here shown was of fine white French batiste, fluted with pink and black. The skirt has a ruffle of white embroidered batiste, headed by a wide banding through which is run black velvet ribbon that is tied here and there in bows. The back of the saque fits close and the fronts hang straight. Wide ruffles of the embroidered batiste form the trimming and a fichu of the same soft stuff gives a most becoming finish. Percalé, with cambric embroidered ruffles, would be almost equally pretty, and lawn in red, coral, or with narrow white lines, could be used with plain hemmed ruffles of white or else of mull.

Few house gowns are made for the present season without a fichu, and there are wide-ruffled ones of fine washable net that can be bought readymade to wear with any gown. The prettiest of these are made with ends so long that they can be crossed at the bust, carried around to the back and tied there in a knot, or they are knotted at the bust, with the long-ruffled ends falling down to the hem of the dress in front.

The cost of a summer house gown such as I have described is not very high. When its satisfactory results are considered, a peach-pink lawn, with a narrow strip of white will be selected for your frock. Ten yards of this will be required at 20 cents a yard, will make the cost \$2. Six yards of white Swiss at 40 cents a yard will be \$2.40. This much Swiss will make a most effective dress of the style shown in the sketch. Head the wide ruffles with a little narrow, double ruffle hemmed at each edge. All your materials, including thread and the cost of a paper pattern, will be but \$5. You may get up a very pretty and effective frock for less than this, but I would advise materials of as good quality as those I have quoted, as cheaper stuffs are apt to look shabby, and yet one must expect just as much care and time in their making.

One of the popular modes of putting in lace insertion or embroidery is in the waists, or vandyke lines. A gown cut after a perfectly plain model is made very effective by stitching several such lines of trimming on the skirt and around the bodice and the tops of the sleeves. This is an especially popular form of trimming. Placed on the skirt, it makes a most effective place of the black strips, rather more extensively than is shown in the sketch. One might search a long time without finding a ready-at-hand laundress collar which is more effective than the one of white grass linen, knotted under the lappets, the ends hanging, makes the collar seem a part of the garment over which it is worn.

Quite as adaptable to the beautifying of these gowns as lace costumes, are the new collars. Fabrics are more pliable than those worn with tailored gowns, but the principle is the same—an adjustable tie or larger collarlike addition to the waist which is otherwise complete.

Next, of course, comes first as a dressy collar of any style. Every variety is employed for decorative collar use. We have an illustration of a collar made from real Cluny, a lace than which none is more in favor, even in these hours of enthusiastic Honiton and Hattenberg. Many of the boleros of summer gowns are completed with no collar at all of their own. And the neck is cut low, opening generously over a pretty underwaist. Such boleros may be changed in their lappets, and as often as one varies her neckwear, she varies her collar.

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lar simply edged with guipure lace and some lines of harmonizing lace here.

TOQUES AND TURBANS.

Patterns From London and Paris Show Them Very Airy.

Many of the toques and summer turbans from Paris and London are made of the beautiful lustrous silk straw—light as a feather in quality, but most effective and stylish upon the head, and exceedingly comfortable, as the airy tulle or chiffon trimmings add but little to the weight. These hats form a pretty contrast to the elaborate styles with great bunches of shirred silk, plaited nets, velvet bows, flower satens, ribbon choux, and buckles, put together in the familiar exaggeration of styles now fashionable. The sailor shapes this season are in graceful proportions as to brim and crown, and the picture styles in Leghorn, Milan and Neapolitan braids, chip and Tuscan straw are attractive. A prettily modeled straw hat is trimmed with Renaissance lace laid over pink tulle, with shaded pink roses intermixed with velvet ribbon loops, set rather high upon the side of the crown and tucked under the brim. The hat is a quaint shepherdess shape. A Leghorn model is slashed in places on the brim and crown, with wide bands of ecru guipure insertion with irregular edge run through the slits. The straw is cut away in places, and a row of black velvet baby ribbon is threaded through the lace on each side. Wider black velvet ribbon in a broad band is disposed on the front of the hat, and daffodils show here and there beneath the lace and under the arching left side of the brim.

MIDSUMMER HATS.

The Girl Shopper Makes Note of Millinery Modes.

Straw embroidery on black malines is a new combination for a toque, and again you see black straw hats trimmed with white malines. Tulle in every color is used in millinery for rosettes and bows, and for shirring and plaitings forming entire hats. Cream lace straw toques finished with a bunch of black flowers at one side and narrow bands of black velvet tucked in between the folds are one of the novelties.

A novel hat is of Panama straw, through which run large stripes of black, brown or blue sateen de sole. It is covered with white mousseline de sole, slightly draped, allowing the straw to show through the textile. Outrigger feathers and gathers of white net are used for trimming.

A new idea is to cover wire frames with fancy foulard draped edges on the brim, while the portion of foulard covering the crown is caught here and there with a stitch. They are adorned with lace, alginate, shaded ostrich feathers, and occasionally foliage, but never with flowers.

Some of the prettiest of artificial flowers are the morning glories and sweet peas which come in a large variety of very delicate colorings. They are not so common on hats, but look exceedingly well with the assorted bows in several pastel tints of Liberty satin.

The hats made of folded or plaited chiffon and tulle are very light in weight and almost universally becoming. Hats of spangled net and mousseline are trimmed in the lightest way with rosettes of the same and long floating plumes of the bird of paradise.

Pastel shades in millinery deserve their present tremendous vogue, for they are becoming to almost every woman, suggesting the soft hues of hydrangeas, primroses, wisteria and June roses. It is not well to

mix too many shades on the same hat. Pink and blue, yellow and heliotrope, blue and lilac, rose and misty gray look better than all these colors together on the one hat.

A NEGLECTED CHARM.

A Word With the American Girl in Regard to a Common Fault.

Women of refinement and education in other directions often speak in harsh, nasal or indistinct guttural tones showing an entire want of care and cultivation of the beautiful art of familiar speaking, says the Woman's Home Companion. A musical speaking voice, with clear enunciation, is one of the most restful and subtle charms of personality, and unlike most precious things it is within the reach of almost any one who will. Have you never, in some sudden pause and silence, been startled by the echoing ring of your own voice in your ears? Have you never, perhaps, in argument or expostulation, or had vibrated with anger, how quiet you were and full of charm for a half hour after that experience? There is a comforting truth about this matter—pleasing voice and manner of speech can be acquired by almost any one who is willing to give a few minutes of her time to it. First, I have said, listen to your own voice as you speak. Involuntarily you will lower and soften your voice, and your voice will be heard by all who are near you. Do not imitate, do not make unnatural or affected changes, but having tried your usual voice critically, decide where it needs improvement and hold yourself to the reformation. If you are like nine out of every ten American girls, your voice is pitched too high. Lower it and make a constant effort to keep it down. Speak from the chest, not from the throat or head. Practice the modulation of your speaking voice as patiently as a singer practices the scales. It is worth while, because it is for the pleasure and good of all around you more than for your own. In the effort to keep your voice low and gentle you will make the first practical move toward a calm outward demeanor, and success in this will improve immediately the person to whom you are speaking.

The Once Beautiful Eugenie.

The Empress Eugenie usually passes through Paris on her way to her villa at Cap Martin, and though the law against foreigners in no way applies to her, and the events of the Third Empire are as much ancient history to the mob as those of the days of July, she always travels incognito in order to avoid the stare and curiosity of the crowd. She has changed so much that she is not likely to be recognized without the hint of the name. The proof of this lies in an adventure of hers which occurred recently. As she was coming out of a shop she dropped her umbrella. An Englishman who was passing picked it up and restored it to her hand. "Do you not remember me, M. le Baron?" said the Empress, as he had known her in earlier days, looked hard at her, then removed his headgear, and she recognized him as the Duke of Maistre, my eyes were blinded the last time I looked at you."

A Smart Plaque.

A white plaque bolero gown is very effective trimmed with a little ruffled collar of narrow black velvet ribbons and gold

nailed heads. This surrounds the short, round bolero, set on the very edge so that the light blue muslin blouse forms a transparency. The blouse is wide, and is gathered into a tight lapped band about half way between wrist and elbow, showing a white lace collar. A cravat of black velvet and a high gathered skirt of white tulle make a truly delightful little gown. The skirt is slightly gathered about the waist line and is finished with a wide transparent lace, under which there is a plaited petticoat of light blue muslin. A blue chip hat laden down heavily on its brim with short downward drooping black tips is quite the thing with the frock.

"AMIALE CHILD'S" IDENTITY.

Boy Buried Near Grant's Tomb, Son of a New York Merchant.

An entry of a baptism recently came upon in the records of Trinity Church has disclosed the identity of the little boy buried near Grant's tomb, says the New York Mail and Express. He was St. Clair Pollock, son of George Pollock, and was baptized, as shown by the entry, on November 11.

George Pollock had a store at No. 95 Front street and lived at No. 26 Whitehall street. The record of the baptism reads: "Erected to the memory of an amiable child, St. Clair Pollock, died July 17, 1897, in the fifth year of his age. The place and inscription conjoined have given the tomb a poetic interest."

The Housekeeper's Scrapbook. From woman's eyes this doctrine I derive: They sparkle still the true Promethean fire. They are the books, the arts, the academies, That show, contain and nourish all the world. —Shakespeare.

A good sauce to serve with hot puddings is made by beating together one-half cupful of butter and one cupful of sugar until they are very white and light. Add the whipped white of one egg and a cupful of strawberries mashed to a pulp.

A weak solution of oxalic acid and water is advised to clean and freshen leather chairs. They should be rubbed afterwards with a chamois skin or woolen cloth. Very dainty desserts may be made with strawberries and gelatin. For a pudding soak half a box of gelatin in cold water; add half a pint of boiling water and the juice of two lemons and two oranges with a cup and a half of sugar. As the jelly hardens stir in as many strawberries as desired, a few at a time. A sauce for this pudding is made by creaming half a cup of butter, adding a cup of sugar, the beaten white of an egg and a cup of crushed strawberries. It should be set on the ice until cold. This may be served also with other puddings.

Pineapple fard, or stuffed pineapple, is a reasonable now that the pineapples are plentiful and good. The top of the fruit is cut off a short distance below the green part and the contents of the lower part taken out to within a quarter of an inch of the rind all round, leaving the shell slightly thicker at the bottom. The lower part of what has been taken out, together with blanched almonds, is chopped fine and mixed with grated fresh coconut, orange juice, or, if preferred, very thin half slices of oranges. The mixture is then returned to the hollowed-out pine and the top, which has been carefully wiped free of any dust that may cling to the stiff green leaves, is replaced and the fruit set in the ice box to chill thoroughly for an hour before serving.

There is no reason why even the humble



SMART COSTUME FOR THE SMALL GIRL. LINEN, DUCK OR PIQUE MAY BE SELECTED.

cheese sandwich made of sour rye bread and switzer cheese should not be so well compounded that it is a sympathy, instead of being the repulsive-looking thing it usually is. If you make a cheese sandwich make it as dainty as possible; trim the bread with a little cream, or a Vienna slice as the cheese is cut, season it well with salt and honest German mustard, and then you are with an appetizing viand fit for the most delicate appetite.

In making sandwiches do not use perfectly fresh bread, as it does not cut well. Homemade bread is best, and it should not be cut until twelve hours after it is taken from the oven. If French or Vienna rolls are used let them be as fresh as possible, cut them with a hot knife and section, cut the crumbs, using only the crust. These crisp, crusty rolls are nice for a soufflé of Camembert or cream cheese, or a Vienna salad for a supper, or a buffet collation. For sandwiches made of white bread or any sort of brown bread proceed as follows: Half an hour before making your sandwiches, warm up a loaf of bread in a napkin dipped in cold water. This wrung out so it is just damp. This slightly softens the crust and prepares it for the knife. While the bread is softening, get your materials ready and have everything at hand, so you can make the sandwiches as quickly as possible.

MODJESKA'S ART.

A Little Incident That Well Illustrates the Actress's Art.

Helen Modjeska, the actress, never for an instant lapses into Modjeska, the woman, when an audience, however small, is present to applaud or praise. That, perhaps, is the unconsciously acquired affection due to living in the limelight's glare. When the celebrated Polish tragedienne did a bit of improvisation acting which won for her an outburst of admiration that was certainly genuine, it was widespread.

It was at an afternoon tea in the spacious studio of a popular New York portrait painter, a man known far and wide for his paintings of portraiture on canvas, the dames and damsels of the so-called "smart set" of the metropolis. Mrs. Modjeska was the guest of honor. Let it be said that she is remarkable for her intellectual talents, not less than for her phenomenal estimate of her own histrionic achievements. In the center of the room, on a low easel, stood a full length portrait of her, just completed. That was one of the excuses for the fashionable gathering.

"A superb piece of work," said some one from behind a critical loggnette; "but, bless me, it is not the least bit like you." The comment did not escape the hearing of the actress.

"That is, indeed, very true," exclaimed the modern Rachel, turning toward the critic. "See, I will stand so, beside the painting. Now you may compare us. In nothing are we alike, is not it so? We are strangers. But do not blame the painter; it is my fault. I will prove it."

She stepped closer to the painted counterpart, and, falling into the same pose, allowed her clear-cut features to assume the same languid expression depicted on the canvas. The effect was magical. Both pictures were identical—the living and the artificial Modjeska were each a real Modjeska. It was a revelation of the actress' consummate art—Success.

Tea Table Folk Lore.

Here are a few very old superstitions about a tea table and the things that happen when the tea is made and the lid of the teapot is forgotten for a few minutes.

If a single person find that they have two spoons by the side of the cup, he or she will figure prominently, perhaps very prominently, at a wedding before the year is out.

If you put cream in your tea before sugar it will cross your love.

If a tea stalk floats in the cup of an unmarried lady it is called a "bean." When this happens she should stir the tea round briskly, and then plant the spoon upright in the middle of the cup, holding it quite still with the fingers. If the "bean" or twirlings is attracted to the spoon and clings to it, he will be sure to put in an appearance some time during the evening. If the sides of the cup attract him he will not come that night.

One of Life's Sorrows. "Were you the smartest boy in your school?" asked the very bright boy. "Why—er—no; not exactly," answered his father. "Did you know as much as I do when

you were my age?" "I don't believe I did." "Are you even at this late day able to extract the cube root of a number, without referring to a textbook?" "No—no, I don't believe I can." "That's all," said the very bright boy, as he turned to his books. Then he heaved a sigh, and with a look of deepest reproach exclaimed: "Parents often turn out to be a terrible disappointment to their children nowadays."

Recipe for a Happy Day.

Just the recollection That others may be right; Just the sweet reflection That somewhere it is bright, Although the sky above you May not be soft or blue— Some worthy one to love you, And a heart that's brave and true.

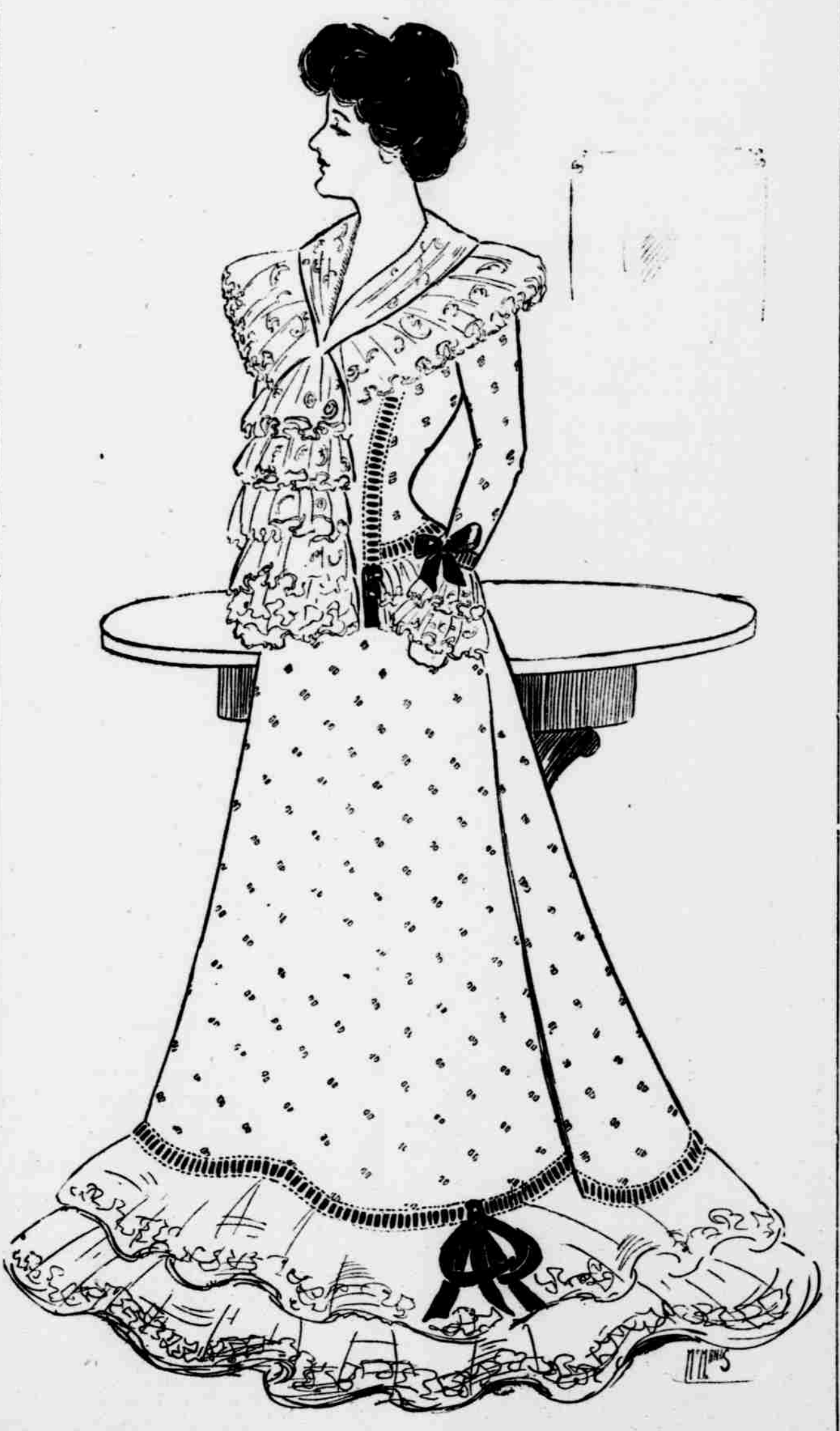
Respect for God's creation, Love for your fellow-man; A love that is finished with lace, and great collar of silk muslin is decorated with lace. Fascinating straw of the natural color forms the hat. Bunches of apple blossoms and knots of narrow black velvet trim the chic head covering.

The Pinkham Remedies

For disorders of the female system have gained their great renown and enormous sale because of the permanent good they have done and are doing for the women of this country.

If all ailing or suffering women could be made to understand how absolutely true are the statements about Lydia E. Pinkham's Vegetable Compound, their sufferings would end.

Mrs. Pinkham counsels women free of charge. Her address is Lynn, Mass. The advice she gives is practical and honest. You can write freely to her she is a woman.



A SUMMER HOUSE DRESS OF BATISTE WITH FICHU OF MULL AND EMBROIDERED RUFFLES.

